



General Certificate of Secondary Education  
2025

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## Drama

Component 3

Knowledge and Understanding of Drama

**MV24**

[G9263]

**THURSDAY 8 MAY, MORNING**

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### **Time**

1 hour 30 minutes, plus your additional time allowance.

### **Instructions to Candidates**

Write your Centre Number and Candidate Number on the Answer Booklet provided.  
Write your answers in the Answer Booklet.  
Answer **all** questions on your **chosen play**.

## Information for Candidates

The total mark for this paper is **80**.

Figures in brackets printed at the end of each question indicate the marks awarded to each question or part question.

Quality of written communication will be assessed in **all questions**.

You may use a clean copy of your set text for this examination.

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**(Questions start overleaf)**

## List of prescribed texts

The following is a list of set texts for this examination.

Turn to the page relevant to the text that you have studied.

Choose only **one** text from the list opposite.

The number of lines and the extract of text printed in Question 3 might vary according to the version of text used.

Write your answers to Questions 1, 2 and 3 in the Answer Booklet provided.

<b>Text</b>	<b>Page</b>
<b>Shakespeare: A Midsummer Night's Dream</b>	<b>6</b>
<b>O'Casey: Juno and the Paycock</b>	<b>12</b>
<b>Miller: The Crucible</b>	<b>18</b>
<b>Friel: Philadelphia, Here I Come!</b>	<b>24</b>
<b>Reid: Tea in a China Cup</b>	<b>30</b>
<b>Russell: Blood Brothers</b>	<b>36</b>
<b>Lingard/Neville: Across the Barricades</b>	<b>42</b>
<b>Ridley: Sparkleshark</b>	<b>48</b>

# Shakespeare: **A Midsummer Night's Dream**

**1 Spend about 20 minutes on questions 1(a) and 1(b).**

**(a)** Briefly outline the ideas which you have researched for a production of **A Midsummer Night's Dream** with reference to: [6 marks]

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play.

**(b)** With reference to a live or recorded theatre event which you have seen, suggest **one Lighting** idea which you could include in your production.

[12 marks]

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

## 2 Spend about 30 minutes on questions 2(a) and 2(b).

(a) Draw and label a costume sketch for **Lysander** when he enters in Act 2 Scene 2. [12 marks]

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

(b) Justify your choice of ideas presented in part (a). [12 marks]

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines between Demetrius and Helena in Act 3 Scene 2.

**Demetrius**     *(Demetrius awakes.)*  
O Helen, goddess, nymph,  
perfect, divine!  
To what, my love, shall I  
compare thine eyne?  
Crystal is muddy, O how ripe  
in show,  
Thy lips, those kissing  
cherries, tempting grow!  
That pure congealed white,  
high Taurus' snow,  
Fann'd with the eastern wind,  
turns to a crow,  
When thou hold'st up thy  
hand. O let me kiss  
This princess of pure white,  
this seal of bliss.

**Helena**       O spite! O hell! I see you all  
are bent  
To set against me for your  
merriment:

If you were civil, and knew  
courtesy,  
You would not do me thus  
much injury.  
Can you not hate me, as I  
know you do,  
But you must join in souls to  
mock me too?

(28 lines of text)

**(a)** Draw and label a stage plan for the  
extract which includes: [10 marks]

- the set;
- the exits and entrances;
- the position of the audience; and
- the positions of the characters on the opening lines.

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to: [14 marks]

- the mood and context;
- the use of **one** rehearsal idea; and
- the application to the text.

**(c)** As an actor playing **Demetrius**, give examples of how you would use **movement** in your performance of the extract. Refer directly to the text. [14 marks]

# O'Casey: Juno and the Paycock

1 Spend about 20 minutes on questions 1(a) and 1(b).

(a) Briefly outline the ideas which you have researched for a production of **Juno and the Paycock** with reference to:  
[6 marks]

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play.

**(b)** With reference to a live or recorded theatre event which you have seen, suggest **one Lighting** idea which you could include in your production.

[12 marks]

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

## 2 Spend about 30 minutes on questions 2(a) and 2(b).

(a) Draw and label a costume sketch for **Bentham** when he first enters in Act 1.  
[12 marks]

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

(b) Justify your choice of ideas presented in part (a). [12 marks]

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines between Jerry and Mary towards the end of Act 3.

**Jerry** Mary, I want to speak to you for a few moments, may I?  
*(Mary remains silent; Johnny goes slowly into room on left)*

**Jerry** Your mother has told me everything, Mary, and I have come to you. ... I have come to tell you, Mary, that my love for you is greater and deeper than ever. ...

**Mary** *(with a sob)* Oh, Jerry, Jerry, say no more; all that is over now; anything like that is impossible now!

**Jerry** Impossible? Why do you talk like that, Mary?

**Mary** After all that has happened.

**Jerry** What does it matter what has happened? We are young enough to be able to forget all those things. *(He catches her hand)*

Mary, Mary, I am pleading for your love. With Labour, Mary, humanity

is above everything; we are the Leaders in the fight for a new life. I want to forget Bentham, I want to forget that you left me – even for a while.

(24 lines of text)

**(a)** Draw and label a stage plan for the extract which includes: [10 marks]

- the set;
- the exits and entrances;
- the position of the audience; and
- the positions of the characters on the opening lines.

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to: [14 marks]

- the mood and context;
- the use of **one** rehearsal idea; and
- the application to the text.

**(c)** As an actor playing **Jerry**, give examples of how you would use **movement** in your performance of the extract. Refer directly to the text. [14 marks]

# Miller: The Crucible

1 Spend about 20 minutes on questions 1(a) and 1(b).

(a) Briefly outline the ideas which you have researched for a production of **The Crucible** with reference to:  
[6 marks]

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play.

**(b)** With reference to a live or recorded theatre event which you have seen, suggest **one Lighting** idea which you could include in your production.

[12 marks]

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

## 2 Spend about 30 minutes on questions 2(a) and 2(b).

(a) Draw and label a costume sketch for **Abigail** when she first enters in Act 1.  
[12 marks]

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

(b) Justify your choice of ideas presented in part (a). [12 marks]

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines between Danforth, Proctor and Parris towards the end of Act 4.

**Danforth** Now, then, Mister, will you speak slowly, and directly to the point, for Mr Cheever's sake. *(He is on record now, and is really dictating to Cheever, who writes.)*

Mr Proctor, have you seen the Devil in your life? *(Proctor's jaws lock.)* Come, man, there is light in the sky; the town waits at the scaffold; I would give out this news. Did you see the Devil?

**Proctor** I did.

**Parris** Praise God!

**Danforth** And when he come to you, what were his demand? *(Proctor is silent. Danforth helps.)*

Did he bid you to do his work upon the earth?

**Proctor** He did.  
**Danforth** And you bound yourself to his service?  
*(Danforth turns, as Rebecca Nurse enters, with Herrick helping to support her. She is barely able to walk.)* Come in, come in, woman!

(21 lines of text)

**(a)** Draw and label a stage plan for the extract which includes: [10 marks]

- the set;
- the exits and entrances;
- the position of the audience; and
- the positions of the characters on the opening lines.

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to: [14 marks]

- the mood and context;
- the use of **one** rehearsal idea; and
- the application to the text.

**(c)** As an actor playing **Danforth**, give examples of how you would use **movement** in your performance of the extract. Refer directly to the text.  
[14 marks]

# Friel: Philadelphia, Here I Come!

1 Spend about 20 minutes on questions 1(a) and 1(b).

(a) Briefly outline the ideas which you have researched for a production of **Philadelphia, Here I Come!** with reference to: [6 marks]

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play.

**(b)** With reference to a live or recorded theatre event which you have seen, suggest **one Lighting** idea which you could include in your production.

[12 marks]

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

## 2 Spend about 30 minutes on questions 2(a) and 2(b).

(a) Draw and label a costume sketch for **S.B.** in Episode 3 Part 2. [12 marks]

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

(b) Justify your choice of ideas presented in part (a). [12 marks]

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines between Kate and Public Gar in Episode 1.

**Kate** *(They kiss. Suddenly Kate breaks off. Her voice is urgent.)*

We'll go now, rightaway, and tell them.

**Public** Who?

**Kate** Mammy and Daddy. They're at home tonight.

*(She catches his arm and pulls him towards the left.)* Come on.

Quickly. Now, Gar, now.

**Public** *(adjusting his tie)* God, Kathy, I'm in no – look at the shoes – the trousers –

**Kate** What matter. It must be now, Gar, now!

**Public** What – what – what'll I say?

**Kate** That you want their permission to marry me next week.

**Public** God, they'll wipe the bloody floor with me!

**Kate** Gar!  
*(She kisses him passionately, quickly, then breaks off and goes. Stage right, now lit. A room in Doogan's house.)*

**Public** God, my legs are trembling! Kathy  
...

**Kate** Anybody at home? Mammy!  
Daddy!  
*(Public hesitates before entering Doogan's house.)*

(22 lines of text)

**(a)** Draw and label a stage plan for the extract which includes: [10 marks]

- the set;
- the exits and entrances;
- the position of the audience; and
- the positions of the characters on the opening lines.

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to: [14 marks]

- the mood and context;
- the use of **one** rehearsal idea; and
- the application to the text.

**(c)** As an actor playing **Kate**, give examples of how you would use **movement** in your performance of the extract. Refer directly to the text. [14 marks]

# Reid: Tea in a China Cup

1 Spend about 20 minutes on questions 1(a) and 1(b).

(a) Briefly outline the ideas which you have researched for a production of **Tea in a China Cup** with reference to:  
[6 marks]

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play.

**(b)** With reference to a live or recorded theatre event which you have seen, suggest **one Lighting** idea which you could include in your production.

[12 marks]

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

## 2 Spend about 30 minutes on questions 2(a) and 2(b).

(a) Draw and label a costume sketch for **Grandfather** when he first enters in Act 1. [12 marks]

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

(b) Justify your choice of ideas presented in part (a). [12 marks]

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines between Maisie, Samuel, Grandmother and Sarah in Act 1.

**Maisie**

They're linin' up, ready to go. Ach, boys a dear, don't you look great? ... How's about a big kiss for your aunt before you get stuck intil them Germans.

*(She hugs Samuel exuberantly.)*

God bless you, love. You show them Germans what the Ulster Protestant boys are made of. Here's a wee something for you from your Aunt Maisie.

*(She puts some money into his hand. Samuel is embarrassed.)*

**Samuel**  
**Maisie**

There's no need ...  
You put it in your pocket.  
Always have a wee roughness of money about

you when you're away  
from home... for  
emergencies.

*(The Grandmother  
removes her wedding ring  
and places it on Samuel's  
finger.)*

**Grandmother**

Don't take it off, no matter  
what. It'll guard you, bring  
you home safe.

*(Samuel kisses her and  
moves away. He is close to  
tears.)*

**Sarah**

Don't forget to write ...

*(As he goes out the crowds  
outside cheer and the band  
begins to play.)*

**Maisie**

Come on, the pair of you,  
we have to see him off ...

*(Maisie rushes out.)*

(25 lines of text)

**(a)** Draw and label a stage plan for the extract which includes: [10 marks]

- the set;
- the exits and entrances;
- the position of the audience; and
- the positions of the characters on the opening lines.

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to: [14 marks]

- the mood and context;
- the use of **one** rehearsal idea; and
- the application to the text.

**(c)** As an actor playing **Maisie**, give examples of how you would use **movement** in your performance of the extract. Refer directly to the text. [14 marks]

# Russell: **Blood Brothers**

1 Spend about 20 minutes on questions 1(a) and 1(b).

(a) Briefly outline the ideas which you have researched for a production of **Blood Brothers** with reference to:  
[6 marks]

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play.

**(b)** With reference to a live or recorded theatre event which you have seen, suggest **one Lighting** idea which you could include in your production.

[12 marks]

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

## 2 Spend about 30 minutes on questions 2(a) and 2(b).

(a) Draw and label a costume sketch for **Sammy** when he first enters in Act 1.  
[12 marks]

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

(b) Justify your choice of ideas presented in part (a). [12 marks]

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines between Mrs Johnstone and Mrs Lyons in Act 1.

**Mrs Johnstone** *(Mrs Johnstone enters.)*  
Yes?

**Mrs Lyons** Sit down. Richard and I have been talking it over and, well the thing is, we both think it would be better if you left.

**Mrs Johnstone** Left where?

**Mrs Lyons** It's your work. Your work has deteriorated.

**Mrs Johnstone** But, I work the way I've always worked.

**Mrs Lyons** Well, I'm sorry, we're not satisfied.

**Mrs Johnstone** What will I do? How are we gonna live without my job?

**Mrs Lyons** Yes, well we've thought of that. Here, here's ...  
*(She pushes the money*

*into Mrs Johnstone's hands.)*

It's a lot of money ... but, well ...

**Mrs Johnstone**

*(thinking, desperate.*

*Trying to get it together.)*

OK. All right. All right,

Mrs Lyons, right. If I'm

goin', I'm takin' my son

with me, I'm takin' ...

*(As Mrs Johnstone*

*moves towards the cot*

*Mrs Lyons roughly drags*

*her out of the way.)*

**Mrs Lyons**

Oh no, you're not.

Edward is my son. Mine.

(26 lines of text)

**(a)** Draw and label a stage plan for the extract which includes: [10 marks]

- the set;
- the exits and entrances;
- the position of the audience; and
- the positions of the characters on the opening lines.

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to: [14 marks]

- the mood and context;
- the use of **one** rehearsal idea; and
- the application to the text.

**(c)** As an actor playing **Mrs Johnstone**, give examples of how you would use **movement** in your performance of the extract. Refer directly to the text.  
[14 marks]

# Lingard/Neville: **Across the Barricades**

**1 Spend about 20 minutes on questions 1(a) and 1(b).**

**(a)** Briefly outline the ideas which you have researched for a production of **Across the Barricades** with reference to:  
[6 marks]

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play.

**(b)** With reference to a live or recorded theatre event which you have seen, suggest **one Lighting** idea which you could include in your production.

[12 marks]

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

## 2 Spend about 30 minutes on questions 2(a) and 2(b).

(a) Draw and label a costume sketch for **Brede** in Scene 10. [12 marks]

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

(b) Justify your choice of ideas presented in part (a). [12 marks]

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines between Brian and Kevin in Scene 6.

**Brian** *(Brian's house, evening. Kevin and Brian enter together)*

Kevin, I told you I had something important to talk to you about.

Glad you could come round ...

**Kevin** Brian, what are you going on about?

**Brian** I've got something to show you ...  
*(He closes the 'door', checks the window)*

Wait until you see this, Kevin, you won't believe it ...

**Kevin** Don't tell me you've got your hands on a stick of dynamite?

**Brian** Oh no, this is much better than dynamite ...

*(He pulls an old box out from 'under his bed' or some other hiding place, opens it up and unwraps an old army rifle.)*

This is something that is going to come in very useful, very useful indeed ... *(Unwraps rifle)* Ever seen one of them before?

**Kevin**  
**Brian**

Where did you get that?

Oh, it's pretty old, but it still works ... it's quite a heavy old thing ... feel it ...

*(Kevin takes the rifle, holds it, then quickly gives it back to Brian, almost as if touching it has soiled his hands.)*

**Brian**

Oh, it's powerful all right ... and there's five rounds of ammunition to go with it ...

**Kevin**

You're crazy! You're out of your head, Brian.

(25 lines of text)

**(a)** Draw and label a stage plan for the extract which includes: [10 marks]

- the set;
- the exits and entrances;
- the position of the audience; and
- the positions of the characters on the opening lines.

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to: [14 marks]

- the mood and context;
- the use of **one** rehearsal idea; and
- the application to the text.

**(c)** As an actor playing **Brian**, give examples of how you would use **movement** in your performance of the extract. Refer directly to the text. [14 marks]

# Ridley: Sparkleshark

1 Spend about 20 minutes on questions 1(a) and 1(b).

(a) Briefly outline the ideas which you have researched for a production of **Sparkleshark** with reference to:  
[6 marks]

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play.

**(b)** With reference to a live or recorded theatre event which you have seen, suggest **one Lighting** idea which you could include in your production.

[12 marks]

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

## 2 Spend about 30 minutes on questions 2(a) and 2(b).

(a) Draw and label a costume sketch for **Carol** when she first enters the play.  
[12 marks]

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

(b) Justify your choice of ideas presented in part (a). [12 marks]

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines between Russell, Natasha, Carol and Polly after Shane enters for the first time.

**Russell** Well, to be honest with you – what’s your name again?

**Natasha** Carol. Her name’s Carol.

**Russell** Well, Carol, it’s probably true. But let me explain. I am a dreamboat. You are not. Now, when a dreamboat kisses a dreamboat-challenged person – it’s always charity. This ain’t a bad thing. I’m giving you something that – in normal circumstances – you wouldn’t stand a hope in hell of getting. Don’t tell me you didn’t like the kiss.

**Carol** ...No. I mean, yes!

**Russell** Would you like another smackeroonie?

**Natasha** Control yourself, Carol.

**Russell** Come here.

**Polly**

Don't move!

*(Carol is whimpering at the back of her throat)*

**Russell**

Oh, Carol! My tongue! It'll go deep enough to taste your cornflakes.

*(Suddenly, Carol can resist no more and rushes at Russell)*

(24 lines of text)

**(a)** Draw and label a stage plan for the extract which includes: [10 marks]

- the set;
- the exits and entrances;
- the position of the audience; and
- the positions of the characters on the opening lines.

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to: [14 marks]

- the mood and context;
- the use of **one** rehearsal idea; and
- the application to the text.

**(c)** As an actor playing **Russell**, give examples of how you would use **movement** in your performance of the extract. Refer directly to the text. [14 marks]

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**This is the end of the  
question paper**

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## Sources

**O'Casey: Juno and the Paycock....**© Three Plays: Juno and the Paycock, Shadow of a Gunman, Plough and the Stars by

Sean O'Casey (ISBN: 978-0330262712) Published by Pan Classics, **1980**

**Miller: The Crucible.....**© The Crucible by Arthur Millar (ISBN: 978-0435232818) Published by Heinemann Educational Publishers, 1992

**Friel: Philadelphia, Here I Come!.....**© 'Philadelphia, Here I Come!' by Brian Friel. (ISBN: 978-0571085866) Published by Faber and Faber, 1975

**Reid: Tea in a China Cup.....**© Joyriders & Tea in a China Cup by Christina Reid (ISBN: 978-0413147806) Published by Methuen Publishing, 1987

**Russell: Blood Brothers.....**© Blood Brothers by Willy Russell (ISBN: 978-0413695109) Published by Methuen Drama, 1995

**Lingard/Neville: Across the Barricades.....**© Across the Barricades by Joan Lingard and David Ian Neville (ISBN: 978-0198312727) Published by Oxford University Press, 1990

**Ridley: Sparkleshark.....**© Sparkleshark by Philip Ridley (ISBN: 978-0573051227) Published by Samuel French Ltd, 2000

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Month and Year

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Candidate Number

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General Certificate of Secondary Education

# ANSWER BOOKLET

Subject

<b>Drama</b>
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Unit

<b>-</b>
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Component Code

<b>G9263</b>
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\*G9263\*

Tier or Option

<b>Component 3</b>
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## INSTRUCTIONS TO CANDIDATES

**Read these instructions carefully**

Do not write your name on this Answer Booklet or any other material used in this examination.

Complete in black ink only. **Do not write in pencil or with a gel pen.**

**Do not use correction fluid to correct errors in your answers.**

Enter your Centre Number, Candidate Number and Month and Year in the spaces above.

**You must answer the questions in the spaces provided. Do not write outside the box or around each page.**

Inside the booklet enter the question number and section number in the left-hand column beside your answer.































